

RE
DESIGNED
S
T
ER
EOTYPES

re.designing stereotypes

Image *13, Price 12,95



#13

Emigre #13. Design and production: **Rudy VanderLans.** Typeface designs: **Zuzana Licko.** Distribution and promotion: **Patrick Li.** Ohio Valley representative: **John Weber.** Emigre is published not more than four times a year by Emigre Graphics. Copyright © 1989 Emigre Graphics. All rights reserved. No part of this publication may be reproduced without written permission from the artists or Emigre Graphics. Emigre magazine is a trademark of Emigre Graphics. For information about Emigre magazine write to: Emigre Graphics, 48 Shattuck Square, #175, Berkeley, CA 94704-1140, USA. Phone (415) 845 9021, Fax (415) 644 0820. **ISSN 1045-3717.**



Some of the typefaces and page layouts in this issue were created on the Macintosh computer.

SO? BIG DEAL!

Rick Valicenti

CHICAGO BATTLE CREEK

Jeffery Keedy

Richard Feuer

Tiber Ralman
BSCs
50 West 17 Street
New York, NY 10011

Berkeley, August 18th, 1989

Dear Tiber,

I am writing you this letter to invite you to design a page for *Design* #13. I would be honored if you could find the time to contribute. There is no money involved in this request. I'm trying to appeal to your national pride.

Design magazine is devoting its upcoming issue #13 to the theme of "Cultural Stereotypes." National tourist boards world-wide are promoting their respective countries using imagery that we feel needs a little updating. It's time for the Big Bears, wooden shacks, Elche Towers, Interchasers, cowboys and Indians, towers of Pisa, boulder hats, hangarons, and exotic beaches to move over for some serious image makeover.

For this issue we are inviting designers from all around the world to create new and updated national symbols. I would like each designer to create one image that would best represent their home country or state (just imagine you are doing this for your national or local tourist board). I am hoping that you could help us out by representing Hongkong.

Since all images will be reproduced in *Design*, there are certain restrictions. The image can be no bigger than 10 1/4" x 10 3/4". Add 1/4" all around for bleed if necessary. Black and white only. Up to three halftones or screens are allowed, but not an excess of one double burn in stripping. If you do want to go all out with stripping, you're welcome to provide a fully stripped negative. The image can be anything: illustration, photography, text, type, poem, collage, etc. Anything goes except... please, no parodies of existing stereotypes. Try to be original! If you do use any borrowed or found imagery or text, please supply us with proper reproduction rights.

If you are interested in this idea and would like to have the time to contribute, please let me know by September 8, so that I can reserve your page. Final artwork is due by October 15.

I will be contacting you soon.
Sincerely,

Randy
Randy VanderLaan

FRANKE

Henk Elenga

LOS ANGELES

Rick Valicenti

CHICAGO
BATTLE CREEK

Jeffery Keady

Richard Feurer

SWITZERLAND

Malcolm Barrett

ENGLAND

Steven R. Gilmore

CANADA

SPECIAL: HUNTER COLLEGE OF ART, CHICAGO, CHICAGO

Allen Hori

Vincent van Baar

HAWAII

Lucille Tenazas

HOLLAND

PHILIPPINES

Erik Spiekermann

BERLIN

Wolfgang Weingart

Patrick Li

TAIWAN

SWITZERLAND

Neville Brody

Roberto Barazzuol

ENGLAND

ITALY

COLUMBUS

John Weber

Rick Thomas

ALBERTA

Mitsuhiro Miyazaki

JAPAN

Rik Zak

CANADA

Bingo

PORTUGAL

Zuzana Licko

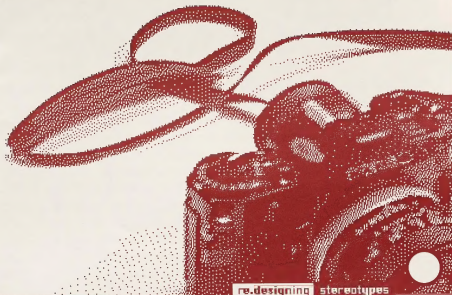
CZECHOSLOVAKIA

Philippe Apeloig

FRANCE

Henk Elenga

LOS ANGELES



re.designing stereotypes

Point of Departure

made in USA

Johnny D.: **Hey, what's going on?** Emigre: I just want to hear your reaction to this page we received from Thirst. Rick Valicenti just... Johnny: **Who?** Emigre: Eh... Rick Valicenti, he designed this page and he used Mike Ditka as a symbol for Chicago. Johnny: **Oh, yeah I saw that.** Emigre: Now, Ditka is not exactly the most popular guy around at this point. Three losses in a row! How do you feel about Ditka as a symbol for Chicago? Johnny: **It's a bit weird especially when I see Ditka talk on Monday Night Football, sorta going Blah, Blah, Blah...** But personally I think it's a great tribute to the guy. Because eh... **sports is my life**, you know; graphic design, I like it, I know a bit about it, but sports is my life, and I love the coach. You know, he's a real strong personality. Unfortunately things aren't going so well at present. **So he loses three games. So what? He'll be back. He's pissed right now, because you know, he's never lost three games in a row. But the guy never gives up, never says no, he never quits. Chicago likes that and coach Ditka stands for what this city is all about. We're a real blue collar town. It's a tough place. Not like San Francisco, those wimps. They have an earthquake and they cancel the World Series, the fucking WORLD SERIES! Come on! Sports is my life, I couldn't deal with that.** Emigre: So you think Ditka's sorry he traded McMahon right now? Johnny: **Well, I know Mike Ditka, I mean not personally, of course, we wouldn't get along. But eh... maybe in the back of his mind he might regret it a little bit. I don't know. Ditka's unpredictable. That's what we like about the guy. And anyhow, in San Diego they're gonna bench McMahon this Sunday. So what's there to be sorry about?!** Emigre: What do you think Valicenti means with that type on the bottom? Johnny: **Yeah, I'm a little bit pissed off about that, cause he's not clear about it. Is he making fun of the coach there with those letters at the bottom, "DA, blah?" I don't know...** Emigre: Well, what do you think he means by that? Johnny: **How the hell would I know?!** Well maybe it's about how the coach is **CHICAGO** ♣ Rick Valicenti (Thirst) always on television going like blah, blah, blah. He's always mouth'n off a lot. But eh... he's a motivator, he brings out the best in people. Sometimes he's aggressive, sometimes he's happy, sometimes he's selling cars, sometimes Dristan or house mortgages. Anything! But I think Valicenti's interpretation is eh... you know, what is the coach really saying? And it looks like you got a four letter word there or something. Emigre: So you like the idea of replacing the Sears Tower with Ditka's face? Johnny: **Yeah, to hell with the Sears Tower. Ditka has a very strong presence in town. You see him everywhere, in the papers, on the news, all the time, the guy's everywhere.** Emigre: What do you think of that shot Valicenti used? Taken off a television screen, that's not the most flattering picture is it? At least he could have used some sort of promotional 8 by 10 glossy? Johnny: **Nah. Well, you know, on the one hand I say great, Ditka's face as a symbol. Chicago's big brother, in the city of big shoulders; that's great. But he's not making fun of the guy, or is he? But I guess coach Ditka does the same thing. That's the best part of it. He's talking to the press everyday, the cameras are on him all the time, he'll stick a piece of gum on the camera, he'll do this or that, he's always poking fun, and he's always on TV.** Emigre: So you consider this to be an appropriate design? Johnny: **What? You're asking for my approval? Is that it?** Emigre: Well, is it thumbs up for this one? Johnny: **Yeah, sure, come on, the coach gets a full page in some graphic design magazine, I think that's great!** Although I don't know what the hell's going on in there. What the hell's that all about? You got strange photos and textures here and there. I don't know what route you guys travel on your way to work, and shit, that rag costs quite a fortune, I mean jeezus! Emigre: Well the moment we can produce it for fifty cents a copy we'll sell them for two bucks a piece. Johnny: **Nah, don't worry, I like that entrepreneurial attitude, take whatever you can get. Anyway, I gotta check out. Talk to you later, and eh... don't forget about the friggin' World Series on Friday night, OK? LaDeDa.**



blah
D _ _ _ A.

BATTLE CREEK, MICHIGAN / Jeffery Needy

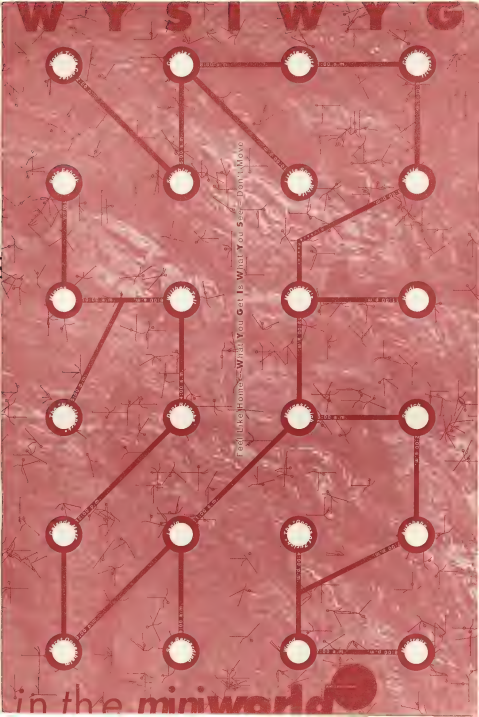


IT'S O. K.



SWITZERLAND / Richard Feurer (HELI)

nice greetings
from switzerland



Feel Like Homer? What You Get Is What You See! Don't Move.

ENGLAND / Malcolm Garrett

Earlier this year Assorted Images was asked by The Observer Magazine to propose a corporate identity for a (hypothetically) privatised Great Britain. **Ai** recommended a family of related logotypes to represent different aspects of the new company's various business interests.

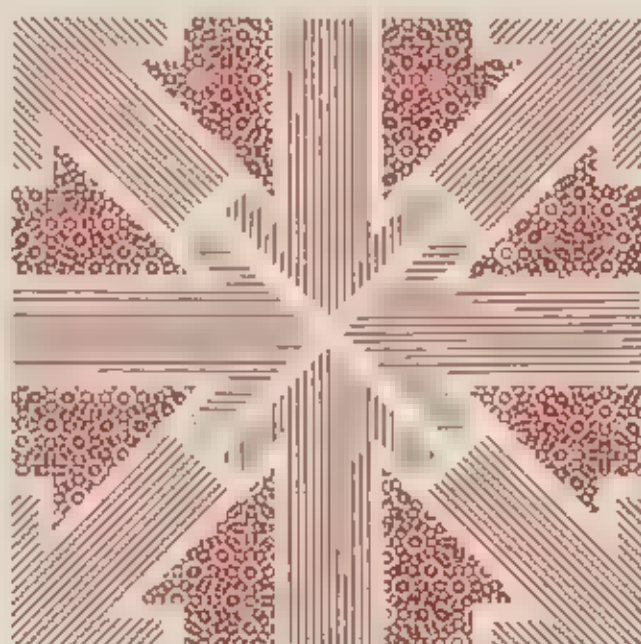
Shown here are a number of reworkings of the Union Flag, which formed the core of the identity.



APPROPRIATE



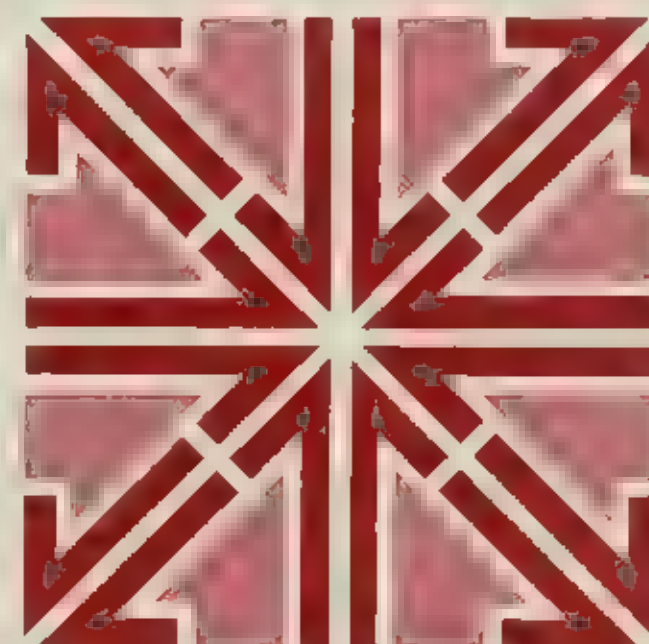
ENERGY



FINANCE



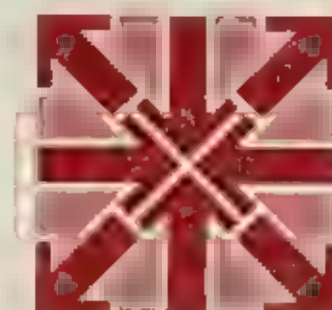
INFORMATION



GENETICS



SOUVENIRS



THAT IS FOREVER ENGLAND

When I was first asked to do this project for Emigre I must say I was quite apprehensive. I don't think I have ever taken a serious look at Canada and what we stand for. The only experience I have ever had with Canadian politics was during the first year Pierre Trudeau was running for Prime Minister of Canada.

I was heading home from his political headquarters with a sign that the party hands out to people to hammer into their front lawns. It was a thick piece of cardboard nailed to a pointed stick that I had no intention of putting in our front lawn. I thought it would make a great decoration for my bedroom. Little did I know that I was carrying a potentially dangerous weapon.

I was only nine years old so I wasn't aware of the mass sex appeal Trudeau had over the women of Canada. I was only a few blocks from home when a crazed young woman came screaming out of her house towards me. When she got to me she demanded that I give her my Trudeau sign. Of course I refused and **CANADA** r Steven R. Gilmore proceeded to tell her where she could get her own. Well, this made her hysterical and we started struggling for the sign. I managed to get it away from her and fearing for my life, I used it to give her a couple of good wacks on the head. I ran off as fast as I could with this madwoman trailing behind.

She gave up chasing me and I made it home safe and sound. That was until a girlfriend of my mother's saw the sign and started panting. Before she had the chance to make a scene, I decided to give it to her. Who knows what would have happened if I hadn't? I ended up using Coca-Cola ads for decorations and Trudeau won the elections.

But that was in the sixties when we had charismatic leaders and a population that wasn't afraid to try something new. Since then our country has become ultra conservative. We no longer encourage individual thought or actions. Even in the most creative of fields, conformity is the rule.

Perhaps with the copyright symbol representing Canada it would give Canadians the incentive to be creative again. Maybe then we could openly embrace an idea before it has been accepted in every other country but our own.



HOWELL / Allen Howell

[illegible][illegible]

• **Effect of the new transfer pricing rules on the tax position of the parent company:** The new rules will have a significant impact on the tax position of the parent company. The new rules will require the parent company to pay tax on the profits of the subsidiary company, which will result in a significant increase in the parent company's tax liability. The new rules will also require the parent company to pay tax on the profits of the subsidiary company, which will result in a significant increase in the parent company's tax liability.

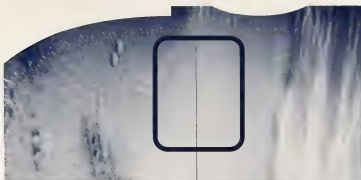
Mo no to nous Beauty.

The operative term describing the State of Hawaii, the state of graphic design and the ^{State} of my efforts as a designer.

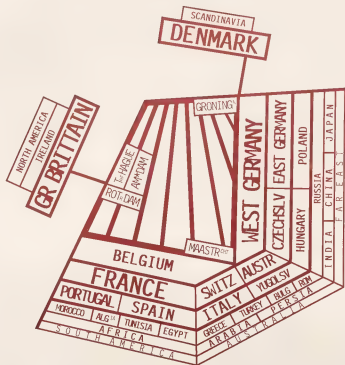
— **Two figures in the 1980s, especially in 1984, certainly at a total, it really doesn't**

Liam Hearn, *Department of Criminology, University of Ariz*

1. *Asplenium*



HOLLAND / Vincent van Baar



**WE SPEAK ENGLISH
WIR SPRECHEN DEUTSCH
ON PARLE FRANÇAIS**

PHILIPPINES / Lucile Temazas

7,100 islands

300 years of Spanish rule

REPUBLIC
OF THE
PHILIPPINES

90%
Catholic

P H I L I P

50 years of American rule

...the very kindness of U.S. rule is part of the Philippine pathology,
since it leaves most Filipinos torn

50 dialects

P I N

between wanting to break free from

E

S

American influence and wanting to

move to L.A.

—from *More Like Us,
Making America Great Again*
by James Fallows

Luzon Luzon Taiwan

is a Filipino
born in Banga,
Albay,
the Philippines.
She has been
in the United States
for ten years.

BERLIN / Erik Spiekermann

4.1
Public Signaling
Systems

4.1.1
Border Demarcation
Signaling

HkpHAMBURGEFONSTIVES
abcdefghijklmnopqrstuvwxyz
(1234567890?.,:;üöäÜÖÄ?*)

Black/DIN 1200

Black/DIN 1200

Black/DIN 1200

Black/DIN 1200

Typeface:
Standard Medium
(Altezeit Grotesk
Medium)
Spacing:
Regular legibility as
specified by relevant
DIN regulations
Size:
Specified by relevant
DIN and purpose
Colour:
DIN 1203 Black

4.1.1.1
West/East Berlin

Usage
The signs are specially
designed for the
communication on the
obvious
It should be clearly
understood that these
signs are only to be used
for photographic and
touristic exploitation.
Therefore they have to
conform to DIN 1800
(Photographic Signage
System) as well as DIN
1700 (Tourist Signage
System)

Construction
The signs have to be
constructed according
to DIN 1200
Same as specified here.
Note: only Standard
Used Railway Track Iron
Bars are allowed for
construction. A wooden
board is then fastened
with things (also
according to DIN)

Print
The board should be
printed with an abrasion-
resistant paint. This is a
precautionary measure
because of Acid Rain
(DIN 1986 to DIN 1990).
Graffiti and "tourists"
Additions should be
black, although every
other colour according
to DIN 1203 Black will
also do



Usage
An example of wrong
usage
The people in the
illustration are clearly
misled.
This should be avoided
by using Standard
Border Demarcation
East/West Berlin
Signaling as specified in
this manual.
More information about
West/East Berlin
Typography Usage in
"Type for the West East
Berlin Signage System
according to DIN 1451,
Part 2, Construction
Drawings, Usage".

Erk von Brabant
Frankfurt, Bonn, Köln & Ost

English according to DIN 4045
Russian according to DIN 1961
French according to DIN 1410

Rebuilt according to DIN 9019

YOU ARE LEAVING
THE AMERICAN SECTOR

Russian Standard Font according to DIN 1961
ВЫ ВЫЕЗЖАЕТЕ ИЗ
АМЕРИКАНСКОГО СЕКТОРА

French Typography according to DIN 1410, Teil 1a
VOUS SORTEZ
DU SECTEUR AMERICAIN

East according to DIN 1800

North Side according to DIN 1400

South Side according to DIN 1400

No Clipping according to DIN
(German Industrial Norm)
This may not look like the usual
border demarcation, but it
represents an important aspect of
its clarity and the only I have
seen a similar mark in real
life.
Erk Spiekermann,
Vordesign, Berlin

Dr. Wolfgang Weingart

SWITZERLAND / Wolfgang Weingart

Dr. Wolfgang Weingart
Dr. Wolfgang Weingart
Dr. Wolfgang Weingart
Dr. Wolfgang Weingart

Dr. Wolfgang Weingart

My only wish:
No International Design-Chaos anymore.
An Annulment to all of the Imitators

Wolfgang Wengen
Postfach 5275
CH-8004 Zug, Switzerland
T 0041 25 82 13
Head School of Design
October 1, 1989



Wengen

TAIWAN / Patrick Li

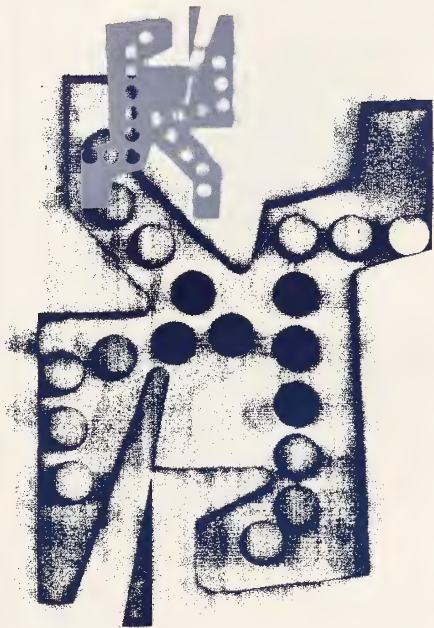
白



熱
湯

ENGLAND / Neville Brody





ITALY / Roberto Barazzoni



Designer: How do you want people to perceive this? **John:** There are many ways to describe an area. Whereas an advertising agency might approach it from a marketing point of view, I've taken a different, personal view of Columbus. So I want people to perceive this not as a typical or average description of Columbus, but as one of many possible descriptions. **Designer:** So is there a right or wrong solution to this? **John:** No, I don't think so. Although I'm certain anyone in marketing would disagree with me, from a personal point of view, there is no right or wrong. It's interesting. I talked with many local people as I was designing this page, and everybody's perception of this area is quite different. Everyone had a different idea of what would be most representative. I think that means this is a very rich area. **Designer:** Explain to me what the collage stands for in the left design. **John:** It is a typographic way to describe my personal thoughts and observations about Columbus. Some of the words and what they represent make sense only to me. When I work on a particular design I invariably have a million ideas racing through my mind. I tried to find a way to visualize these ideas. For instance, with all of the recent growth in Columbus there seems to be a "Center" on every street. Columbus has become the strip mall capital of the Midwest, and they use that fancy Inlink spelling, you know, to give it a more international appeal. To me it looks like bad spelling, but it's become a part of my definition of Columbus. Another example in the collage is the reference to the television stations that the viewers in this area enjoy a better version of current events presented in what they describe as "more and fuzzier." **Designer:** What is the significance of some of the imagery? **John:** I've lived in Columbus all my life, so I used images of things I grew up with or saw every day. I picked some older architecture because most of the buildings built nowadays you can't tell apart from the kind they build everywhere else. Also some of these images have sentimental value to me. The columns on the right are from the old Union Station. The station is gone but the columns are still standing. I remember my dad taking me down to the station when he took the train to New York. The arrow is from what used to be a 50's style drive in near my parents' house. It's a fast food restaurant now, but they kept the neon arrow and called "Storrs Chicken & Ribsouts." The tower is the LeVeque Tower. For the longest time it was the only "skyscraper" in town. It used to be that people used to go up there to see what Columbus looked like from high above. Of course when you get there it was a bit anticlimactic because back then everything in and around Columbus was flat for miles. **Designer:** The entire image including the half-tones was created on the Macintosh, right? Could you briefly explain how you did that? **John:** That's funny, when I contributed to the special Macintosh issue *Design* "If you weren't at all interested in the technical aspects of the design, how the technology took a back seat, while the creative scope of that issue was technology. And now, when we're getting away from the technology, you are interested in it?"

Designer: This one seems to be much more intricate in terms of the layering and halftone imagery than the page you did for *Design* '91. I'm just curious how you processed the halftone and line art. **John:** I used Freehand. It's giving me much better usage and type control than PageMaker. The page for *Design* '91, if you recall, was created using PageMaker. **Designer:** Don't you have a lot of trouble with Freehand especially when you try to print out more than one page? **John:** Freehand never seems to be a problem until you try to print from it. One way I avoid problems is by printing the images separately from the type and line art. A lot of that conflict can be alleviated by outputting the type as Postscript instead of leaving the bureau to do the printing. **Designer:** The images in general take a long time to process and when they've been used with fonts, that's when the trouble seems to begin. **Designer:** Which parts were produced in Freehand? **John:** All of it was output using Freehand. However, all of the binary imagery was first produced in SuperPaint and then imported into Freehand. All of the small type was produced in Freehand. The "H" was also created in Freehand but output with the layered images, as a file separate. The type was output on paper so I could still move and add different elements. **Designer:** One reason why designers like the Macintosh is because it produces mechanicals that are at least straight. No crooked lines are possible. However, your design doesn't seem to make use of this productive aspect of the computer. **John:** Sure it does. Since my design style is more Chaubac than grid oriented it appears less structured but I still take advantage of the computer's accuracy. For instance, I'm a fanatic about lines and line weights. I couldn't, or wouldn't want to, draw three concentric circles with a compass and technical pen. The computer is perfect for that. And the "H" art, so exact in terms of mechanical art. **Designer:** Yes, I can see that, and I would use the computer for that, but then I would just print out all the elements separately and paste them down conventionally on an art board, using overlays and cutting over them. Wouldn't that be a lot faster than trying to first combine all these separate images by exporting them into one software program and then separate them out again when you print them, and then send back the negatives again? **John:** Perhaps, but if I hadn't combined them into one software program it would have been harder to determine where I wanted them, what size to make them, and how to crop them. The advantage of trying to do it all on the computer to me is that the computer, especially with Freehand, allows me to size and crop the images after I've scanned them. Then you can work with the exact image on the screen. If I had done this conventionally I would have needed to make a lot of copies to size in order to envision the design. Also I would have had to cut some very tricky solutions by hand. **Designer:** So you did have the entire image, as we see it here, on your screen, including the type and halftone and line resolution images? **John:** Yes, definitely. And with a gray scale screen, I can see all the values in the scanned images. I'm not looking at a stark black and white image. **Designer:** You are really pushing yourself to produce your designs on the Macintosh, and by hook or by crook, you're going to make it work for you. **John:** Yes, but I don't feel as though I'm forcing myself to design on the Mac. It's just a very natural way for me to design. The little battles and frustrations involved seem minor compared to the advantages. I'm certain that this page would have looked like bad if produced in conventionally, although I'm convinced the solution would be completely different from this one. The computer is continually influencing this way I work.

COLUMBUS, OHIO / John Weber

most biggest cities
centres. For
fresh CR
pickup +
fuzzy and warm
6x11 News
convenience

SEMI-RELIABLE
INFORMATION
FOR BEFORE IT



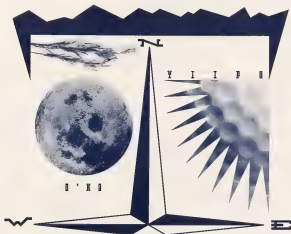
L
U
M
B
S



← LA 2226
→ RT 549
8/10

SOUTHERN ALBERTA / Rick Thomas

minus thirty to plus fifteen in one day



Johnny chinook first heard it as a rustling noise behind him, glancing over his shoulder as he drove his team onward over the snow, Johnny knew in an instant what it was. "the snow melted like magic! it was all I could do to keep the front runners in the snow! those back runners were raisin' a hell of a dust storm!"

J A P A N / Mitsuhiro Miyazaki

有明美乳

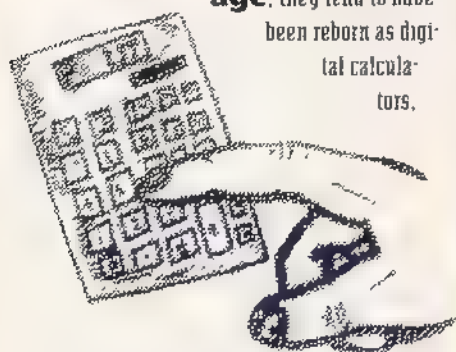
Mr. AVERAGE

JAPANESE SALARYMAN

Meet **Mr. Average** Standard-Model Japanese Salaryman. He'll greet you by presenting his most important and oft-used ID, the business card. Not just a byte in the memory banks of those he does business with, it specifies his social status in precise detail without going into speech. Exchanging business cards is about measuring social distance, about making contact across that distance silently, and, hence, "politely." A classless society with a million status distinctions, in Japan some are more **average** than others.



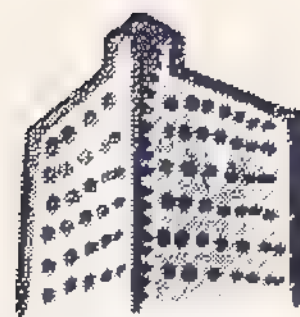
Where have all the abaci gone? On **average**, they tend to have been reborn as digital calculators.



and - praise be to Amaterasu they're much easier to get along with this time around.

His trusty right hand - that eminently **average**, designless briefcase. Lap-top desk for working on the train, it also makes sure he won't miss the company even when he's at home.

Another one of his many IDs: he'll **average** four or five seals for various purposes. He'll pay more for the calligrapher's certificate of approval stating that design of the characters will ensure his good fortune than he does for the seal itself.

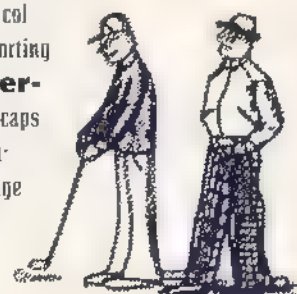


His natural habitat and raison d'être: the company. Throughout his entire working life, he will be employed at an **average** of one company.



Plastic, membership, telephone, doctor's, ID, business, and combi cards cover every facet of his life **averaging** out into a thick, warm spread of credit, identification, security, and support.

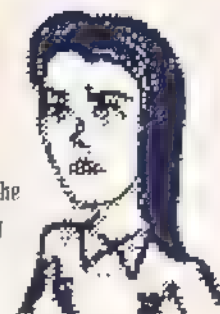
Once in a while he can also be spotted outdoors: on the golf course, with company colleagues all sporting roughly **average** handicaps that mysteriously manage to reflect their status.



He's patriotic about time. He owns on **average** somewhere between 3.4 and 3.7 digital wrist watches.



He can check the financial and sports **averages** in their respective newspapers.



On the seventh day he rests: To the dismay of wife and children, on Sundays he doesn't have the stuff to do anything but idle in front of one or other of his, on **average**, three TVs.



CANADA / Rik Zeb



SELF MINDING

PORTUGAL / Rigo

In '92 PORTUGAL becomes A Full Member of The EEC.
Its Identity will be torn between Two 'Unrestrained' Wrenches:
Pressure for Capitalist 'Progress' AND for 'stereotypical'
'traditions', READY for Tourist Consumption.

R 90 89



1992 = CEE
= A NOSSA CULT
COMO É QUE É?



CZECHOSLOVAKIA / Zuzana Licko

[illegible]

FRANCE / Philippe Apeloig

Maria-Antoinette, Pinard, Bizarre

The Frogs

Bizarre

B i z a r r e

You are at Bizarre
Comme c'est Bizarre

Design: Philippe Loring, Tati



DUBO
DUBON
DUBONNET

Fernandel
Minitel
Tour Eiffel

Calvados
Camembert
Cartier

Bardot
Baguette
Pigalle

Tati
Tonton
Toutou

Engage *Heck* I just remember you're here but I don't understand. **Heck** What can you understand? **Engage** The chance wasn't to be the opposite for Los Angeles? What's the big one? Did I get the entire image or are there pieces missing? **Heck** It's a lot but even if it does. **Engage** Yes, because, the other way on TV, they showed that got had attack that occurred down here. That conspiracy that the scientist the picture she was meant to put for a couple years or so. **Engage** Well, no. I take the image, and even the topic although it doesn't make any sense but it's a part of it about Los Angeles, no? **Heck** The difficulty of it as an international symbol. My colleagues at Bard College in Rochester based it on Belgium. I personally loved that image. **Engage** You know the



interlocking type? **Heck** I have no idea what that is all about. I guess you're a bit confused about it all. Keep about the drawing? Do you like the drawing? **Engage** I like that, although I'm still trying to figure it out. Are there any images? **Heck** No, they're there. That's how and a case. And I figured that maybe you could connect the entire illustration, to make it look like a check drawing. **Engage** I see. **Heck** So what do you think? **Engage** You don't have, by any chance, some photographs of Los Angeles that you've taken in the past? You have that great scene from your window looking out onto the Hollywood sign. You don't have a show too filled with some decorated photographs or any other L.A. paraphernalia? You could just need us anything and we'll make it work. **Heck** Well, I have to look into that. I don't think so. I've been so busy lately, and I can't think of anything smart or clever. The other lines away for a minute. I went to San Antonio to attend the AIDS conference. And you go there? **Engage** No, I didn't. **Heck** It was a nice conference, I enjoyed myself. How many people did. How many did the whole presentation with

Rich Barrowman and Gerard Shadden standing. I was asked "On the Borderline of Fear?" and I think they really puzzled quite a few people. It was kind of a performance piece. There was Lot music and they sang this song. Gary Leland who is son of Captain

Jack Barrowman played electric guitar during the entire performance which, by the way, started at nine in the morning. They also presented the video clip that people would sing along with "The Day Before, during one of the theatrical sessions we had persuaded some people to stand up in the audience and start singing along with the video clip. It was hilarious, although hardly condoning the same people. I

think that a lot of Bart Clarke have thought we were going to make complete fools of ourselves. But we're used to that. It always seems that that we're being laughed at and then, before you know it, these same people will turn around and say you. It's been about consistently. **Engage** What was the song about? **Heck** I have it right here. It was written by Ben based that I know. The Institution, told me. It's the

LOS ANGELES / **Heck Engage**

case of that "Day After Tomorrow, Yippee Yip" song, and it goes like this

There's a song that they sing on the prairies / there's a song that they sing on the freeways / they sing it in the suburbs / and also in the ghettos / And it goes like this: **[Chorus]** *Singing aye, aye, yippee, yippee yey / No one cares about you anyway / so forget about them / they forget about you / and just keep on doing what you do /* The time has come to be dismal / and meditate on futility / and be full of regret and remorse / and dabble in morbidity / *And sing: [Chorus]* / Nothing is left in this world that is shocking / and the rest we've already been warned of / so go on to a party and keep on talking / and maybe you'll be lucky and fall asleep / *And sing: [Chorus]* / And sing aye, aye, yippee, yippee yey / No one cares about you anyway / nothing matters and nothing is real / so go ahead and do what you feel. *The Restroom (1987)*





ALBERTA COLLEGE OF ART, Calgary, Canada
(Undergraduate work)



Gust Salvioli



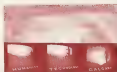
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Is anybody there?

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But I can't

OVER
WHELM
= ED =

WITH STUFF

PLEASE ASK ME
AGAIN

Thanks
Honored

TIBOR